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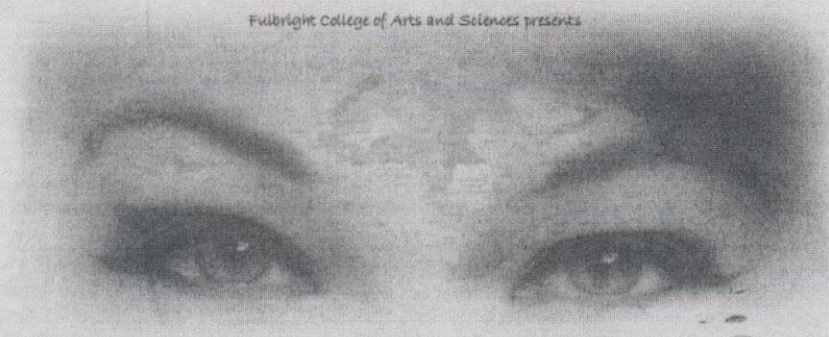
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The University of Arkansas
Fulbright College of Arts and Sciences presents



Casey & Cope
Flute Pieces from around the World

with

Kristy Megines



Tyler Simmons

Saturday, December 6th 2014

8:00pm

Stella Royal Smith Concert Hall

Program

Sonata in E Minor BWV 1034

Johann Sebastian Bach (1685-1750)

Adagio ma non tanto

Allegro

Andante

Allegro

Sunstreams

Ian Clarke (b. 1964-)

Tango Etude No. 4

Astor Piazzolla (1921-1992)

Intermission

Le Tour De Danse (part one)

Anthony J. King (b. 1983-)

I. El Canto del Toreo

II. Baiao de Brazil

III. The Orient

IV. Americana

V. An Irish Gigue

VI. El Tango de Argentina

Program Notes

Sonata in E Minor BWV 1034

Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach was a German composer from the Baroque period, and was especially known for his genius in counterpoint, harmony, and motivic organization. It is believed that his *flute Sonata in E Minor* was written after he moved to Leipzig in 1723, where he appointed the Cantor at St. Thomas Church.

Due to the growing popularity of composing for flutes in the 16th century, Bach started writing his four Sonatas for Flute. His goal was to challenge the players, and pushed the technical extremes of the new instrument. *Flute Sonata in E minor* is an excellent example of the level of difficulty that Bach can bring upon a flute player. Bach juxtaposes slow, lyrical sections with extremely difficult fast sections that display a flute player's technique.

Sunstreams

Ian Clarke (b. 1964-)

Ian Clarke is one of the leading flute composers in the world today, and his work has been performed across 5 continents, and has become a staple for flute players everywhere. Ian Clarke was born February 4th, 1964, in Broadstairs, Kent, UK. *Sunstreams* was written in 1986 in collaboration with Simon Painter and David Hicks. Due to the fact that the piece was written during a time where Clarke, Painter, and Hicks were performing as a rock group, the piece was originally written for flute, guitar, keyboard, and drums, but was subsequently reworked by Clarke for flute and piano.

Tango Etude No. 4

Astor Piazzolla (1921-1992)

Astor Piazzolla was an Argentine tango composer and bandoneon (similar to an accordion) player. He was born in Mar Del Plata, Argentina in 1921, and in 1925 moved to New York City with his parents. During that time, New York City was a violent place to live, especially for a new immigrant family. As a child, Astor Piazzolla was exposed to his father's records of tango orchestras, jazz, and classical music (including Bach), and learned to play bandoneon when his father found one in a pawn shop window in 1929.

In 1936, the Piazzolla family then moves back to Mar Del Plata. Two years later, Astor moves to Buenos Aires where he realizes his dream, and joins the orchestra of the bandoneonist Anibal Troilo, which would become one of the greatest tango orchestras of that time.

Piazzolla's set of "Nuevo Tangos", *Tango Etudes pour flûte solo*, written in 1987, are another staple in the flute repertoire. Etude No. 4 is especially brilliant with its slow and delicate nature. It is definitely more of an emotional outpouring of Piazzolla, and represents the movement and sounds of a bandoneon.

Program Notes

Le Tour De Danse (part one)

Anthony J. King (b. 1983-)

This six-movement composition was written with the goal of challenging both the marimba and flute performer, while also producing lyrical melodies in an audience-friendly format. Each movement allows the audience to experience a different culture while exposing the performers to several different stylistic challenges.

El Canto del Toreo. The title, which means "The Dance of the Bullfighter", was inspired by the Spanish tradition of bullfighting. The heavy forceful marimba represents the bull, while the flute represents the graceful, eloquent matador.

Baiao de Brazil. This piece was written to portray two old friends who have been reunited. They exchange greetings and promptly begin to reminisce about old times. After a brief conversation, they decide that they must part ways yet again, hoping for another reunion in the near future.

The Orient. This movement was inspired by the concept of meditation on a lakeshore. The smooth flowing line in the marimba represents a still mirror-like lake in the valley below a tall distant mountain. The flute represents an eagle, which takes flight freely over the lake.

Americana. This movement is set to take a look at the history of the United States, using the traditional song of *Oh, Shenandoah*. It is set in a lyrical, gospel form.

An Irish Gigue. While using traditional Irish rhythmic structures, this movement is written to represent the festive culture of the Irish. This represents the music playing at a family reunion as the partakers of the feast dance and laugh in joyful glee in celebration of another year together in love and harmony.

El Tango de Argentina. In the street of Buenos Aires, on-lookers gaze as two dancers join together to dance the Tango. As they dance they become lost in each other, and suddenly two dancers become one. Everyone admires their style, their groove, and their passion.

(Programs notes provided by the composer)

Special Thanks

Thank you to the Lovely Ladies of Sigma Alpha Iota for Ushering my recital and working my reception, as well as all the support and friendship during my time here at the U of A.

Thank you to the Gentlemen of Phi Mu Alpha for your service and all the great laughs you've given me.

Thank you to Catalina Ortega and Dr. Rhonda Mains for teaching me, and pushing me to do my best. I couldn't have improved without all of your work and encouragement.

A special thank you goes to my family, who put up with me all these years and all the trials. I most definitely could not have made it this far without all of your love and support.

And lastly, a thank you goes to my wonderful husband, whose love I simply could not do without. Thank you for riding this crazy train with me, and sharing a passion for music.

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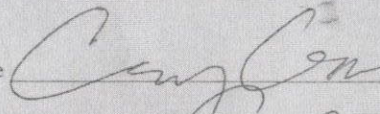
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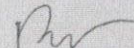
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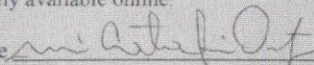
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